Art Class #2 (Roy Lichtenstein)

I'm never drawing the object itself; I'm only drawing a depiction of the object - a kind of crystallized symbol of it. - Roy Lichtenstein
Roy Fox Lichtenstein (ˈlɪktənˌstain; October 27, 1923 – September 29, 1997) was an American pop artist. During the 1960s, along with Andy Warhol, Jasper Johns, and James Rosenquist among others, he became a leading figure in the new art movement. His work defined the premise of pop art through parody. Inspired by the comic strip, Lichtenstein produced precise compositions that documented while they parodied, often in a tongue-in-cheek manner. His work was influenced by popular advertising and the comic book style. He described pop art as “not ‘American’ painting but actually industrial painting”. His paintings were exhibited at the Leo Castelli Gallery in New York City.

Lichtenstein was born in New York, into an upper-middle-class Jewish family. His father, Milton, was a real estate broker, his mother, Beatrice (Werner), a homemaker. He was raised on
Lichtenstein then left New York to study at Ohio State University, which offered studio courses and a degree in fine arts.\[1\] His studies were interrupted by a three-year stint in the Army during and after World War II between 1943 and 1946.\[1\] After being in training programs for languages, engineering, and pilot training, all of which were cancelled, he served as an orderly, draftsman, and artist.\[1\]

Lichtenstein returned home to visit his dying father and was discharged from the Army with eligibility for the G.I. Bill.\[13\] He returned to studies in Ohio under the supervision of one of his teachers, Hoyt L. Sherman, who is widely regarded to have had a significant impact on his future work (Lichtenstein would later name a new studio he funded at OSU as the Hoyt L. Sherman Studio Art Center).\[15\]

Lichtenstein entered the graduate program at Ohio State and was hired as an art instructor, a post he held on and off for the next ten years. In 1949 Lichtenstein received a Master of Fine Arts degree from Ohio State University.

In 1951, Lichtenstein had his first solo exhibition at the Carlebach Gallery in New York.\[1\][16\] He moved to Cleveland in the same year, where he remained for six years, although he frequently traveled back to New York. During this time he undertook jobs as varied as a draftsman to a window decorator in between periods of painting.\[1\] His work at this time fluctuated between Cubism and Expressionism.\[13\] In 1954, his first son, David Hoyt Lichtenstein, now a songwriter, was born. His second son, Mitchell Lichtenstein, was born in 1956.\[17\]

In 1957, he moved back to upstate New York and began teaching again.\[3\] It was at this time that he adopted the Abstract Expressionism style, being a late convert to this style of painting.\[18\] Lichtenstein began teaching in upstate New York at the State University of New York at Oswego in 1958. About this time, he began to incorporate hidden images of cartoon characters such as Mickey Mouse and Bugs Bunny into his abstract works.\[19\]

Rise To Prominence

In 1960, he started teaching at Rutgers University where he was heavily influenced by Allan Kaprow, who was also a teacher at the university. This environment helped reignite his interest in Proto-pop imagery.\[1\] In 1961, Lichtenstein began his first pop paintings using cartoon images and techniques derived from the appearance of commercial printing. This phase would continue to 1965, and included the use of advertising imagery suggesting consumerism and homemaking.\[13\] His first
work to feature the large-scale use of hard-edged figures and Ben-Day dots was Look Mickey (1961, National Gallery of Art, Washington, D.C.). This piece came from a challenge from one of his sons, who pointed to a Mickey Mouse comic book and said; “I bet you can't paint as good as that, eh, Dad?” In the same year he produced six other works with recognizable characters from gum wrappers and cartoons.

In 1961, Leo Castelli started displaying Lichtenstein's work at his gallery in New York. Lichtenstein had his first one-man show at the Castelli gallery in 1962; the entire collection was bought by influential collectors before the show even opened. A group of paintings produced between 1961 and 1962 focused on solitary household objects such as sneakers, hot dogs, and golf balls. In September 1963 he took a leave of absence from his teaching position at Douglass College at Rutgers.

Period Of Lichtenstein's Highest Profile

It was at this time that Lichtenstein began to find fame not just in America but worldwide. He moved back to New York to be at the center of the art scene and resigned from Rutgers University in 1964 to concentrate on his painting. Lichtenstein used oil and Magna (early acrylic) paint in his best known works, such as Drowning Girl (1963), which was appropriated from the lead story in DC Comics' Secret Hearts No. 83. (Drowning Girl now hangs in the Museum of Modern Art, New York. Drowning Girl also features thick outlines, bold colors and Ben-Day dots, as if created by photographic reproduction.

Of his own work Lichtenstein would say that the Abstract Expressionists “put things down on the canvas and responded to what they had done, to the color positions and sizes. My style looks completely different, but the nature of putting down lines pretty much is the same; mine just don’t
come out looking calligraphic, like Pollock’s or Kline’s.”[27]

Rather than attempt to reproduce his subjects, Lichtenstein’s work tackled the way in which the mass media portrays them. He would never take himself too seriously, however, saying: “I think my work is different from comic strips – but I wouldn’t call it transformation; I don’t think that whatever is meant by it is important to art.”[28] When Lichtenstein’s work was first exhibited, many art critics of the time challenged its originality. His work was harshly criticized as vulgar and empty. The title of a Life magazine article in 1964 asked, “Is He the Worst Artist in the U.S.”?[29]

Lichtenstein responded to such claims by offering responses such as the following: “The closer my work is to the original, the more threatening and critical the content. However, my work is entirely transformed in that my purpose and perception are entirely different. I think my paintings are critically transformed, but it would be difficult to prove it by any rational line of argument.”[30] He discussed experiencing this heavy criticism in an interview with April Bernard and Mimi Thompson in 1986. Suggesting that it was at times difficult to be criticized, Lichtenstein said, “I don’t doubt when I’m actually painting, it’s the criticism that makes you wonder, it does.”[31]

His most celebrated image is arguably Whaam! (1963, Tate Modern, London[32]), one of the earliest known examples of pop art, adapted from a comic-book panel drawn by Irv Novick in a 1962 issue of DC Comics' All-American Men of War.[33] The painting depicts a fighter aircraft firing a rocket into an enemy plane, with a red-and-yellow explosion. The cartoon style is heightened by the use of the onomatopoeic lettering “Whaam!” and the boxed caption “I pressed the fire control … and ahead of me rockets blazed through the sky …”

This diptych is large in scale, measuring 1.7 x 4.0 m (5 ft 7 in x 13 ft 4 in).[32] Whaam follows the comic strip-based themes of some of his previous paintings and is part of a body of war-themed work created between 1962 and 1964. It is one of his two notable large war-themed paintings. It was purchased by the Tate Gallery in 1966, after being exhibited at the Leo Castelli Gallery in 1963, and (now at the Tate Modern) has remained in their collection ever since.

Lichtenstein began experimenting with sculpture around 1964, demonstrating a knack for the form that was at odds with the insistent flatness of his paintings. For Head of Girl (1964), and Head with Red Shadow (1965), he collaborated with a ceramicist who sculpted the form of the head out of clay. Lichtenstein then applied a glaze to create the same sort of graphic motifs that he used in his paintings; the application of black lines and Ben-Day dots to three-dimensional objects resulted in a flattening of the form.[34]

Most of Lichtenstein’s best-known works are relatively close, but not exact, copies of comic book panels, a subject he largely abandoned in 1965, though he would occasionally incorporate comics into his work in different ways in later decades. These panels were originally drawn by such comics artists as Jack Kirby and DC Comics artists Russ Heath, Tony Abruzzo, Irv Novick, and Jerry Grandenetti, who rarely received any credit.

Jack Cowart, executive director of the Lichtenstein Foundation, contests the notion that Lichtenstein was a copyist, saying: “Roy’s work was a wonderment of the graphic formulae and the codification of sentiment that had been worked out by others. The panels were changed in scale, color, treatment, and in their implications. There is no exact copy.”[35] However, some[36] have been critical of Lichtenstein’s use of comic-book imagery and art pieces, especially insofar as that use has been seen as endorsement of a patronizing view of comics by the art mainstream;[36] cartoonist Art Spiegelman commented that “Lichtenstein did no more or less for comics than Andy Warhol did for
Lichtenstein's works based on enlarged panels from comic books engendered a widespread debate about their merits as art. Lichtenstein himself admitted, "I am nominally copying, but I am really restating the copied thing in other terms. In doing that, the original acquires a totally different texture. It isn't thick or thin brushstrokes, it's dots and flat colours and unyielding lines."

Eddie Campbell blogged that "Lichtenstein took a tiny picture, smaller than the palm of the hand, printed in four color inks on newsprint and blew it up to the conventional size at which 'art' is made and exhibited and finished it in paint on canvas." With regard to Lichtenstein, Bill Griffith once said, "There's high art and there's low art. And then there's high art that can take low art, bring it into a high art context, appropriate it and elevate it into something else."

Although Lichtenstein’s comic-based work gained some acceptance, concerns are still expressed by critics who say Lichtenstein did not credit, pay any royalties to, or seek permission from the original artists or copyright holders.

In an interview for a BBC Four documentary in 2013, Alastair Sooke asked the comic book artist Dave Gibbons if he considered Lichtenstein a plagiarist. Gibbons replied: “I would say ‘copycat’. In music for instance, you can’t just whistle somebody else’s tune or perform somebody else’s tune, no matter how badly, without somehow crediting and giving payment to the original artist. That’s to say, this is ‘WHAAM! by Roy Lichtenstein, after Irv Novick’.” Sooke himself maintains that “Lichtenstein transformed Novick’s artwork in a number of subtle but crucial ways.”

Journal founder, City University London lecturer and University College London PhD, Ernesto Priego notes that Lichtenstein’s failure to credit the original creators of his comic works was a reflection on the decision by National Periodical Publications, the predecessor of DC Comics, to omit any credit for their writers and artists.

Besides embodying the cultural prejudice against comic books as vehicles of art, examples like Lichtenstein’s appropriation of the vocabulary of comics highlight the importance of taking publication format in consideration when defining comics, as well as the political economy implied by specific types of historical publications, in this case the American mainstream comic book. To what extent was National Periodical Publications (later DC) responsible for the rejection of the roles of Kanigher and Novick as artists in their own right by not granting them full authorial credit on the publication itself?”
Furthermore, Campbell notes that there was a time when comic artists often declined attribution for their work.[40]

In an account published in 1998, Novick said that he had met Lichtenstein in the army in 1947 and, as his superior officer, had responded to Lichtenstein’s tearful complaints about the menial tasks he was assigned by recommending him for a better job.[47] Jean-Paul Gabilliet has questioned this account, saying that Lichtenstein had left the army a year before the time Novick says the incident took place.[48] Bart Beaty, noting that Lichtenstein had appropriated Novick for works such as *Whaam!* and *Okay Hot-Shot, Okay!* says that Novick’s story “seems to be an attempt to personally diminish” the more famous artist.[47]

In 1966, Lichtenstein moved on from his much-celebrated imagery of the early 1960s, and began his *Modern Paintings* series, including over 60 paintings and accompanying drawings. Using his characteristic Ben-Day dots and geometric shapes and lines, he rendered incongruous, challenging images out of familiar architectural structures, patterns borrowed from *Art Déco* and other subtly evocative, often sequential, motifs.[49] The *Modern Sculpture* series of 1967–8 made reference to motifs from *Art Déco* architecture.[50]

**Later Work**
In the early 1960s, Lichtenstein reproduced masterpieces by Cézanne, Mondrian and Picasso before embarking on the *Brushstrokes series* in 1965. Lichtenstein continued to revisit this theme later in his career with works such as *Bedroom at Arles* that derived from Vincent van Gogh's *Bedroom in Arles*.

In 1970, Lichtenstein was commissioned by the Los Angeles County Museum of Art (within its Art and Technology program developed between 1967 and 1971) to make a film. With the help of Universal Film Studios, the artist conceived of, and produced, *Three Landscapes*, a film of marine landscapes, directly related to a series of collages with landscape themes he created between 1964 and 1966. Although Lichtenstein had planned on producing 15 short films, the three-screen installation – made with New York-based independent filmmaker Joel Freedman – turned out to be the artist’s only venture into the medium.

During a trip to Los Angeles in 1978, Lichtenstein was fascinated by lawyer Robert Rifkind’s collection of German Expressionist prints and illustrated books. He began to produce works that borrowed stylistic elements found in Expressionist paintings. The White Tree (1980) evokes lyric Der Blaue Reiter landscapes, while Dr. Waldmann (1980) recalls Otto Dix’s Dr. Mayer-Hermann (1926). Small colored-pencil drawings were used as templates for woodcuts, a medium favored by Emil Nolde and Max Pechstein, as well as Dix and Ernst Ludwig Kirchner. Also in the late 1970s, Lichtenstein’s style was replaced with more surreal works such as Pow Wow (1979, Ludwig Forum für internationale Kunst, Aachen). A major series of Surrealist-Pop paintings from 1979 to 1981 is based on Native American themes. These works range from Amerind Figure (1981), a stylized life-size sculpture reminiscent of a streamlined totem pole in black-patinated bronze, to the monumental wool tapestry Amerind Landscape (1979). The “Indian” works took their themes, like the other parts of the Surrealist series, from contemporary art and other sources, including books on American Indian design from Lichtenstein’s small library.

Lichtenstein’s Still Life paintings, sculptures and drawings, which span from 1972 through the early 1980s, cover a variety of motifs and themes, including the most traditional such as fruit, flowers, and vases. In 1983 Lichtenstein made two anti-apartheid posters, simply titled “Against Apartheid”. In his Reflection series, produced between 1988 and 1990, Lichtenstein reused his own motifs from previous works. Interiors (1991–1992) is a series of works depicting banal domestic environments inspired by furniture ads the artist found in telephone books or on billboards. Having garnered inspiration from the monochromatic prints of Edgar Degas featured in a 1994 exhibition at the Metropolitan Museum of Art in New York, the motifs of his Landscapes in the Chinese Style series are formed with simulated Benday dots and block contours, rendered in hard, vivid color, with all traces of the hand removed. The nude is a recurring element in Lichtenstein’s work of the 1990s, such as in Collage for Nude with Red Shirt (1995).

In addition to paintings and sculptures, Lichtenstein also made over 300 prints, mostly in screenprinting.

**Commissions**

In 1969, Lichtenstein was commissioned by Gunter Sachs to create Composition and Leda and the Swan, for the collector’s Pop Art bedroom suite at the Palace Hotel in St. Moritz. In the late 1970s and during the 1980s, Lichtenstein received major commissions for works in public places: the sculptures Lamp (1978) in St. Mary's, Georgia; Mermaid (1979) in Miami Beach; the 26 feet...
tall *Brushstrokes in Flight* (1984, moved in 1998) at Port Columbus International Airport; the five-storey high *Mural with Blue Brushstroke* (1984–85) at the Equitable Center, New York; and *El Cap de Barcelona* (1992) in Barcelona.[50] In 1994, Lichtenstein created the 53-foot-long, enamel-on-metal *Times Square Mural* in Times Square subway station.[67] In 1977, he was commissioned by BMW to paint a Group 5 Racing Version of the BMW 320i for the third installment in the BMW Art Car Project. The DreamWorks Records logo was his last completed project.[1] “I'm not in the business of doing anything like that (a corporate logo) and don't intend to do it again,” allows Lichtenstein. “But I know Mo Ostin and David Geffen and it seemed interesting.”[68]

### Recognition

- 1977 Skowhegan Medal for Painting, Skowhegan School, Skowhegan, Maine.
- 1991 Creative Arts Award in Painting, Brandeis University, Waltham, Massachusetts.
- 1993 Amici de Barcelona, from Mayor Pasqual Maragall, L'Alcalde de Barcelona.
- 1995 Kyoto Prize, Inamori Foundation, Kyoto, Japan.

Lichtenstein received numerous Honorary Doctorate degrees from, among others, the George Washington University (1996), Bard College, Royal College of Art (1993), Ohio State University (1987), Southampton College (1980), and the California Institute of the Arts (1977). He also served on the board of the Brooklyn Academy of Music.[54]

### Personal Life

In 1949, Lichtenstein married Isabel Wilson, who previously had been married to Ohio artist Michael Sarisky.[69] However, the brutal upstate winters took a toll on Lichtenstein and his wife,[70] after he began teaching at the State University of New York at Oswego in 1958. The couple sold the family home in Highland Park, New Jersey, in 1963[71] and divorced in 1965.

Lichtenstein married his second wife, Dorothy Herzka, in 1968.[72] In 1966, they rented a house in Southampton, New York that Larry Rivers had bought around the corner from his own house.[73] Three years later, they bought a 1910 carriage house facing the ocean on Gin Lane.[73] From 1970 until his death, Lichtenstein split his time between Manhattan and Southampton.[74] He also had a home on Captiva Island.[75]

Lichtenstein died of pneumonia in 1997[21] at New York University Medical Center, where he had been hospitalized for several weeks.[12] He was survived by his second wife, Dorothy Herzka,[76] and by his sons, David and Mitchell, from his first marriage.

### Relevance

Pop art continues to influence the 21st century. Lichtenstein and Andy Warhol were used in U2's 1997, 1998 PopMart Tour and in an exhibition in 2007 at the British National Portrait Gallery.

Among many other works of art lost in the World Trade Center attacks on September 11, 2001, a painting from Lichtenstein's *The Entablature Series* was destroyed in the subsequent fire.[77]

His work *Crying Girl* was one of the artworks brought to life in *Night at the Museum: Battle of the Smithsonian*.

### Exhibitions

In 1964, Lichtenstein became the first American to exhibit at the Tate Gallery, London, on the occasion of the show “’54–’64: Painting and Sculpture of a Decade.” In 1967, his first museum retrospective exhibition was held at the Pasadena Art Museum in California. The same year, his first solo exhibition in Europe was held at museums in Amsterdam, London, Bern and Hannover.[69] Lichtenstein later participated in documenta IV (1968) and VI in (1977). Lichtenstein had his first retrospective at the Guggenheim Museum in 1969, organized by Diane Waldman. The Guggenheim presented a second Lichtenstein retrospective in 1994.[55] Lichtenstein became the first living artist to have a solo drawing exhibitions at the Museum of Modern Art from March – June 1987.[78] Recent retrospective surveys include the 2003 “All About Art,” Louisiana Museum of Modern Art, in Denmark (which traveled on to the Hayward Gallery, London, Museo Reina Sofia, Madrid,[79] and the San Francisco Museum of Modern Art, until 2005); and “Classic of the New”, Kunsthast Bregenz (2005). “Roy Lichtenstein: Meditations on Art” Museum Triennale, Milan (2010, traveled to the Museum Ludwig, Cologne). In late 2010 The Morgan Library &

Collections

In 1996 the National Gallery of Art in Washington, D.C. became the largest single repository of the artist's work when Lichtenstein donated 154 prints and 2 books. The Art Institute of Chicago has several important works by Lichtenstein in its permanent collection, including Brushstroke with Spatter (1966) and Mirror No. 3 (Six Panels) (1971). The personal holdings of Lichtenstein's widow, Dorothy Lichtenstein, and of the Roy Lichtenstein Foundation number in the hundreds. In Europe, the Museum Ludwig in Cologne has one of the most comprehensive Lichtenstein holdings. Outside the United States and Europe, the National Gallery of Australia's Kenneth Tyler Collection has extensive holdings of Lichtenstein's prints, numbering over 300 works. In total there are some 4,500 works thought to be in circulation.

Roy Lichtenstein Foundation

After the artist's death in 1997, the Roy Lichtenstein Foundation was established in 1999. In 2011, the foundation's board decided the benefits of authenticating were outweighed by the risks of protracted lawsuits. In late 2006, the foundation sent out a holiday card featuring a picture of Electric Cord (1961), a painting that had been missing since 1970 after being sent out to art restorer Daniel Goldreyer by the Leo Castelli Gallery. The card urged the public to report any information about its whereabouts. In 2012, the foundation authenticated the piece when it surfaced at a New York City warehouse. Between 2008 and 2012, following the death of photographer Harry Shunk in 2006, the Lichtenstein Foundation acquired the collection of photographic material shot by Shunk and his János Kender as well as the photographers' copyright. In 2013, the foundation donated the Shunk-Kender trove to five institutions – Getty Research Institute in Los Angeles; the Museum of Modern Art in New York; the National Gallery of Art in Washington; the Centre Pompidou in Paris; and the Tate in London – that will allow each museum access to the others' share.

Art Market

Since the 1950s Lichtenstein's work has been exhibited in New York and elsewhere with Leo Castelli at his gallery and at Castelli Graphics as well as with Ileana Sonnabend in her gallery in Paris, and at the Ferus Gallery, Pace Gallery, Gagosian Gallery, Mitchell-Innes & Nash, Mary Boone, Brooke Alexander Gallery, Carlebach, Rosa Esman, Marilyn Pearl, James Goodman, John Heller, Blum Helman, Hirschl & Adler, Phyllis Kind, Getler Pall, Condon Riley, 65 Thompson Street, Holly Solomon, and Sperone Westwater Galleries among others. Leo Castelli Gallery represented Lichtenstein exclusively since 1962, when a solo show by the artist sold out before it opened.
Beginning in 1962, the Leo Castelli Gallery, New York, held regular exhibitions of the artist's work. Gagosian Gallery has been exhibiting work by Lichtenstein since 1996.

The source for the entire *Brushstrokes* series was *Charlton Comics’ Strange Suspense Stories* “The Painting” #72 (October 1964) by Dick Giordano. *Big Painting No. 6* (1965) became the highest priced Lichtenstein work in 1970. Like the entire *Brushstrokes series*, the subject of the painting is the process of Abstract Expressionist painting via sweeping brushstrokes and drips, but the result of Lichtenstein's simplification that uses a Ben-Day dots background is a representation of the mechanical/industrial color printing reproduction.
Lichtenstein's painting *Torpedo...Los!* (1963) sold at Christie's for $5.5 million in 1989, a record sum at the time, making him one of only three living artists to have attracted such huge sums. In 2005, *In the Car* was sold for a then record $16.2m (£10m).

In 2010, his cartoon-style 1964 painting *Ohhh ... Alright...*, previously owned by Steve Martin and later by Steve Wynn, was sold at a record US$42.6m (£26.7m) at a sale at Christie's in New York.

Based on a 1961 William Overgard drawing for a *Steve Roper* cartoon story, Lichtenstein's *I Can See the Whole Room! ... and There's Nobody in It!* (1961) depicts a man looking through a hole in a door. It was sold by collector Courtney Sale Ross for $43 million, double its estimate, at Christie's in New York City in 2011; the seller's husband, Steve Ross had acquired it at auction in 1988 for $2.1 million. The painting measures four-foot by four-foot and is in graphite and oil.

The comic painting *Sleeping Girl* (1964) from the collection of Beatrice and Phillip Gersh established a new Lichtenstein record $44.8 million at Sotheby's in 2012.

In October 2012, his painting *Electric Cord* (1962) was returned to Leo Castelli's widow Barbara Bertozzi Castelli, after having been missing for 42 years. Castelli had sent the painting to an art restorer for cleaning in January 1970, and never got it back. He died in 1999. In 2006, the Roy Lichtenstein Foundation published an image of the painting on its holiday greeting card and asked the art community to help find it. The painting was found in a New York warehouse, after having been displayed in Bogota, Colombia.

In 2013, the painting *Woman with Flowered Hat* set another record at $56.1 million as it was purchased by British jeweller Laurence Graff from American investor Ronald O. Perelman.

This was topped in 2015 by the sale of *Nurse* for 95.4 million dollars at a Christie's auction.

In January 2017, *Masterpiece* was sold for $165 million. The proceeds of this sale will be used to create a fund for criminal justice reform.

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<th>Work</th>
<th>Date</th>
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<td>$95.4M</td>
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Citations

3. ^ Coplans 1972, Interviews, pp. 55, 30, 31
11. "Roy Lichtenstein at the Art Institute of Chicago: Pop Art as an Affront to WASPy Decorum”. Tablet Magazine.
12. Christopher Knight (September 30, 1997), Pop Art Icon Lichtenstein Dies Los Angeles Times.
13. ^ Coplans 1972, p. 30
17. Coplans 1972, p. 31
18. Hendrickson 1988, pp. 94, 95
Lichtenstein's neat technique and the hefty swipes of impasted paint is marked).”

were usually interpreted as a putdown of gestural Abstract Expressionism (the disparity between Brushstrokes of 1965–66: no specific artist is identifiable with them, but at the time the paintings masterpieces by Cézanne, Mondrian, and Picasso. The theme reappears in another form in the


Marter 1999, p. 37

Hendrickson 1988, p. 96

Hendrickson 1988, p. 31


Coplans 1972, p. 54


Coplans 1972, p. 52


Jump up to: Roy Lichtenstein: Beginning to End, February 2 – May 27, 2007


Jump up to: Roy Lichtenstein Museum of Modern Art, New York.

Alloway 1983, p. 37: “Lichtenstein staked out art as a theme in 1962 in terms of reproductions of masterpieces by Cézanne, Mondrian, and Picasso. The theme reappears in another form in the Brushstrokes of 1965–66: no specific artist is identifiable with them, but at the time the paintings were usually interpreted as a putdown of gestural Abstract Expressionism (the disparity between Lichtenstein's neat technique and the hefty swipes of impasted paint is marked).”

Roy Lichtenstein: Beginning to End, February 2 – May 27, 2007 Fundación Juan March, Madrid.


The affective content of an action painting is replaced by a painted image that, in the simplification refers to printed color reproductions, Lichtenstein paints in the benday dots of the large size broad brushstrokes, drips. But Lichtenstein's painting is all neat and clean.

Auction".

Roy Lichtenstein

Corlett 2002


Jump up to:


Alastair Sooke (February 18, 2013), Roy Lichtenstein’s lover: “He wanted to make women cry” Daily Telegraph.

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Bob Colacello (January 2000), Studios by the Sea Vanity Fair.


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David Ng (December 20, 2013), Getty among beneficiaries of massive Roy Lichtenstein Foundation gift Los Angeles Times.


Roy Lichtenstein Guggenheim Collection.

Roy Lichtenstein Gagosian Gallery.

Jump up to:


Selz 1981, pp. 454–455: “The process of painting is the subject matter in Roy Lichtenstein’s Big Painting No. 6. This painting refers to the popular conception of Abstract Expressionist works: their large size broad brushstrokes, drips. But Lichtenstein's painting is all neat and clean. Since the simplification refers to printed color reproductions, Lichtenstein paints in the benday dots of the mechanical process. The affective content of an action painting is replaced by a painted image that, paradoxically, resembles an industrial product.”

Kelly Crow (October 1, 2010), Pop Goes the Art Market: A $40 Million Lichtenstein? Wall Street Journal.

Jump up to: “Roy Lichtenstein painting fetches $42.6m at auction”. BBC News. November 11,


Bibliography


Further Reading


- **Roy Lichtenstein Interview with Chris Hunt** Image Entertainment video, 1991
- **Roy Lichtenstein Interview with Melvyn Bragg** video
Roy Lichtenstein: A Retrospective, (5:50), National Gallery of Art

TateShots: Roy Lichtenstein, (3:31) Tate Gallery

Dorothy Lichtenstein on Roy Lichtenstein: A Retrospective on YouTube, (1:16), Art Institute of Chicago

- Roy Lichtenstein Foundation
- Roy Lichtenstein at the Museum of Modern Art
- Roy Lichtenstein at Find a Grave

Biographical:
- Roy Lichtenstein timeline
- Roy Lichtenstein – slideshow by The New York Times
- How Nail Art And Roy Lichtenstein Belong Together – article by Forbes
- Roy Lichtenstein: Pop Art’s Most Popular; His Whimsical Paintings Once Evoked the “Shock of the New”; Now They Evoke Record Prices on the Auction Block

Works:
- Roy Lichtenstein’s public artwork at Times Square-42nd Street, commissioned by MTA Arts for Transit.
- Roy Lichtenstein in the National Gallery of Australia’s Kenneth Tyler collection

Other:
- Deconstructing Roy Lichtenstein (sources for Lichtenstein’s comic-book paintings)

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1949. The Roy Lichtenstein Foundation Archives. Summer Begins class work toward PhD, taking courses in Minor Problems in Painting, Technical Problems: Painting and Minor Problems: Arts Education. Aug. 1–31 First group exhibition in New York, at Chinese Gallery (38 E. 57th St.), which shows American art along with classical Chinese art forms, including ceramics. Apr. 9 Dedication of the Roy Lichtenstein Study Center for Contemporary Art by the American Friends of the Tel Aviv Museum of Art, Israel. Apr. 30 Interviewed by David Sylvester. Roy Lichtenstein, Bull VI, 1973. Take a look at this artwork by Roy Lichtenstein. It is non-objective art, which means it doesn't show an image that most people would recognize. The composition is made up of lines, shapes, and colors arranged into a pleasing composition. Now take a look at all of them together. You can see that in each print Lichtenstein simplified the image before it until the bull was no longer recognizable. Roy Lichtenstein, Bull Series, 1973. Artlex.com (may it rest in peace ?) defined abstract art as “Imagery which departs from representational accuracy to a variable range of possible degrees, for some reason other than [appearing to be true or real].” Abstract art can have identifiable things in it and still be abstract. Comment. roy lichtenstein 2. 25. 22. 4K (1 Today). By lordrott |. Watch. Published: January 8, 2007. I'm a huge Lichtenstein fanatic...since taking a drawing class that has required me to draw some of his stuff, I've developed a deep respect for his work! Again, nicely done!! Reply. Oct 23, 2007. lordrottProfessional Interface Designer. thank you very much! Reply. it's a vector illustration of a roy lichtenstein's art. Reply. Jan 8, 2007. Join the community to add your comment. Already a deviant? Log In. DeviantArt - Homepage. From his studio in New York, Roy Lichtenstein created cartoon-inspired paintings that helped launch the Pop Art movement. He incorporated many late 20th century movements and addressed a number of social issues. Although Lichtenstein's pop paintings had popular acceptance, he began to work in a static abstract expressionist style in the mid 1960s. In the 1990s, he created large-scale abstract interiors, and worked in ceramics and enameled steel. Throughout his career, he appeared in documentary films and created posters, including Bill Clinton's United States presidential campaign. Roy Lichtenstein's high-impact, iconic images are synonymous with Pop art, and his technique of creating images has become central to the movement. Roy Lichtenstein was one of the first American Pop artists to achieve widespread renown, and he became a lightning rod for criticism of the movement. His early work ranged widely in style and subject matter, and displayed considerable understanding of modernist painting: Lichtenstein would often maintain that he was as interested in the abstract qualities of his images as he was in their subject matter.